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ABSTRACT

The history of instructional material development for English-as-a-Second-Language (ESL) instruction in the United States is chronicled through five different instructional approaches: the audiolingual approach (late 1940s to early 1960s); transformational grammar (early 1960s to the present); Total Physical Response (late 1970s to the present); the communicative approach (late 1970s to the present); and the process approach, focusing mainly on development of writing skills (early 1980s to the present). Specific texts and instructional material sets are highlighted along with general trends. Sample materials for each approach are appended. (MSE)

Author: Marcella Frank

THE HISTORICAL DEVELOPMENT OF ESL MATERIALS IN THE UNITED STATES

This paper is an expanded version of a talk I gave at tthe NYS TESOL Conference in Buffalo, New York on October 3, 1998. The materials that are discussed are for both adult students of English as a second language and English as a foreign language.[1] In this historic survey, I discuss the materials that resulted from various pedagogic approaches from the forties on. Where useful, I point out the linguistic and psychological theories on which a particular approach is based. I refer to the features of each that are still found in ESL materials, and I also point out which features I myself adopted in my own texts.

The approaches that are taken up are (1) audiolingual, (2) transformational, (3) total physical response, (4) communicative (particularly the notional-functional, (5) process. The appendix has examples for each approach, as well as an annotated bibliography.

1. Audiolingual Approach (late 40's to early 60's)

In the field of ESL this approach was first called the Oral Approach (see the entry in the bibliography under Fries, Teaching and Learning English as a Second Language). Later the approach also began to be called the aural-oral (or A/O) approach. Still later, when the approach was used in teaching foreign languages, it was designated as audiolingual (also, the New Key).

The impetus for the audiolingual approach came from several developments during and after World War Two.

[1] The term ESL has been used loosely in this country to cover both English as a second language and English as a foreign language.

1. The work done by anthropologists, linguists and missionaries to analyze and record unwritten languages, especially American Indian languages, and the developments in linguistics that resulted from their work.
2, The need to teach foreign languages quickly to military personnel during the war. The program devised by the Army (Armed Services Training program, or ASTP) drew on their linguistic developments.
3. The need to teach English to a growing number of immigrants and foreign students after the war.

There were two schools that created materials based exclusively on the Audiolingual Approach - the Oral Approach of the English Language Institute of the University of Michigan, and the MIM-MEM (mimic-memorize) Approach of The American Council of Learned Societies for their Spoken English Series.

A. University of Michigan Materials

The pioneers of this approach were Charles Fries and Robert Lado. From the linguistic theory that was current at that time - structural linguistics - they drew upon a concept of what language is. Language, they felt, is basically a set of oral habits. From the prevailing psychological theory of the time - behaviorism - they drew upon the concept of how a language is best learned, that is, by stimulus-response-reward.

This linguistic and psychological framework led them to adopt the following principles.

1. Grammatical patterns were to be "overlearned" through constant oral drill.
2. In the oral drill, there was to be much repetition of the sentence pattern by substituting different cues in one or more positions in the pattern.
3. Students were to learn inductively - through many examples, and through contrasts in patterns. Little explanation of grammar was to be given at first.
4. The structures were to be practiced in a very carefully graded sequence.

5. More drill was to be given on patterns that were different from those of the student's native language (as determined by a contrastive analysis).
6. There was great emphasis on correct pronunciation. A phonemic system (simplified IPA) was taught and memorized by students.

The English Language Institute of the University of Michigan produced four texts that were the core of their English teaching program.[2]

1. English Sentence Patterns: Understanding and Producing English Grammatical Structures: An Oral Approach, 1958
2. English Pattern Practices, 1958
3. English Pronunciation, 1958
4. Vocabulary in Context, 1964

Appendix 1 and Appendix 2 give examples from this series. In Appendix 1, the top exercise, from English Sentence Patterns, gives an illustration of a frame that presents a new pattern simply and in contrast, with many examples. I myself adopted this device of an introductory frame for a new structure and have used it extensively in my Modern English: Exercises for Non-native Speakers. The second part of Appendix 1 illustrates a frame from Part I of my text.

Appendix 2, from English Pattern Practices, gives an example of the use of cues for rapid oral drills. The cues are contained in 16 charts which are used for drills on many grammatical structures. These charts can be pulled out so that during the drills students see only the pictured cues, not the word for each pictured item.

B. MIM-MEM Materials

These materials in the Spoken English Series were guided by linguists George L. Trager and Henry Lee Smith, Jr. for the American Council of Learned Societies.

[2] These were the texts I used when I first began to teach ESL.

There are ten bilingual editions, published ~~during~~ between 1953 and 1956, and one international English-English edition published in Kyoto in 1962.[3] All editions contain the same long dialogues about a foreign student's life on an American campus. Embedded within these dialogues are all the grammatical structures that are to be internalized. The theory is that memorization of all the contextualized dialogues will enable students to master all the structures needed for communication.

"Overlearning" was also stressed in this approach, which calls for constant practice and memorization of the dialogues.

All the lessons in the Spoken English Series begin with the dialogue to be memorized. The dialogue is followed by very long grammatical explanations (given for understanding only) and by a few short grammar drills.

There is a strong emphasis on pronunciation in the text, which uses a special phonemic system called the Trager-Smith system after its two creators.

Appendix 3 gives an example of one of the dialogues in the text. You will note that the dialogue is first given in phonemic transcription and then in normal spelling. Appendix 3 also illustrates the Trager-Smith symbols used in the dialogues as well as a facial diagram for the production of vowels.

An important development accompanying the audiolingual approach was the extensive use of audio tapes and the laboratory. The practice on the tapes was mainly of the listen and repeat variety. Also, at ESL conferences, teaching machines began to be exhibited using a stimulus-response-reward system called programed learning. These machines consisted of a series of small frames, each with one bit of information and a task, the answer to which was given in the next frame, which also gave the next bit of information and the new task. For a while self-help English texts also appeared using this kind of programed learning. Appendix 4 is an example from a text called Programed

[3] The international edition was used at the University of Hawaii when I taught there in the mid-sixties.

Writing Skills, by George W. Feinstein, published in 1976.[4]

Today many aspects of the audiolingual approach have been abandoned. Students and teachers were bored by the use of the classroom merely for the choral and individual repetition of grammatical patterns and for the mechanical recitation of the memorized dialogues. What remains, however, is a recognition of the importance of oral drill to reinforce a structure, especially at beginning levels. But textbook writers no longer give this drill in a meaningless context, but in the context of the students' real life. The bottom exercise in Appendix 6, from a current text, gives a good example of this kind of drill.

2. Transformational Approach (early 60's to the present)

The materials that resulted from transformational grammar were influenced by an important linguistic concept from Noah Chomsky's early book, Syntactic Structures, published in 1957. In this book Chomsky maintains that all complex structures are derived from simple sentences that are changed, or, transformed, in some way to fit into the structure of another sentence.

In connection with this view of sentence structure, many sentence-combining materials for writing practice began to appear in textbooks for both native and speakers and ESL students. An early example of an entire book calling for sentence-combining practice was by William Strong, Sentence-Combining: A Composing Book, published in 1973.

Today many ESL textbooks include sentence-combining exercises as one form of writing practice to develop the mastery of complex syntactic structures. I myself have made extensive use of Chomsky's concept about the derivation of complex structures from simple sentences. In my grammar reference book, Modern

[4] The same author had previously published Programed Vocabulary 3600 and Programed Spelling Demons.

English: A Practical Reference Guide (1972, 1993) I point out very systematically the changes from simple sentences that produce complex structures such as dependent ~~clauses~~ clauses and verbal phrases. And in Part II of my Modern English: Exercises for Non-native Speakers (1972, 1986), I offer exercises in combining sentences by making the required changes for the complex structure being practiced. Appendix 5 gives an example. This exercise comes after students have already done many sentence-combining exercises that focus on changes to the original subject and to the original object of a simple sentence.

3. Total Physical Response (late 70's to the present)

The originator of this approach, James Asher, maintains that a new language should be learned the same way a child learns its first language - first by listening, then by responding to a command through physical action in order to show comprehension. Speaking should come later when students are ready for this activity.

Asher sets out his theory in Learning Another Language Through Actions: The Complete Teachers Guidebook, published in 1977. He also gives many practical lessons for using commands in the classroom. To make the work more fun, he even advocates giving commands that are "playful, silly, crazy, bizarre, and zany." (48) The following is an example from page 49.

Consuelo, pick up the book from the table and put it on Ramiro's nose.

Ramiro, throw the book to me, hit Consuelo on the arm, and draw a funny picture of Consuelo on the chalkboard.

Supporters of this view of teaching a new language through commands tried to teach ever more complicated structures through commands, but most found this approach to complex structures too cumbersome. Today textbook writers use commands mainly for oral drill with the simpler structures. An example is shown in the top exercise in Appendix 6, from Betty Azar's Fundamentals of English Grammar, 2nd edition, Vol. A.

4. The Communicative Approach (late 70's to the present)

This approach has been influenced by the theory of the British linguists J.R. Firth and M.A.K. Halliday that language is social behavior. Much broader than the structuralists' theory that language is a set of oral habits, this linguistic theory has led to the pedagogic theory that the goal of teaching a new language must be not only to develop linguistic competence, but even more importantly, communicative competence.

The ESL materials of the communicative approach have the following characteristics.

1. The materials are student centered. The needs and interests of the students are taken into account.
2. The texts place greater emphasis on the social function of the communication than on grammatical correctness. The language activities in the texts lead to free communication.
3. The texts provide practice with natural and meaningful communication.
4. The texts use authentic materials for the language practice.
5. The texts call for a great deal of student interaction, for example group work and pair work, role plays, problem-solving tasks.
6. The texts are accompanied by tapes for listening. These tapes often include different varieties of English speech.

An example of an early communicative approach is the Functional-Notional Approach. A seminal work presenting the theory behind this approach is The Threshold Level for Modern Languages in Schools, by J.A. van Ek, written in 1977. The author explains that a study made in the sixties determined that the needs of foreign-language learners in the European schools were for communicating with ~~foreign-language~~ (of the new language) speakers rather than for studying literature. He recommends that the foreign-language syllabus should therefore be

organized not according to the carefully sequenced grammatical structures that were integrated with the literature study, but according to the social purposes of a real communication with the foreign-language speakers.

He suggests that the units of communication practice should be determined by their social function (asking for information, making apologies, introducing people, etc.). All the language activities are to be in specific situations (settings such as place; and topics, such as business, travel).Only those grammatical structures that are needed to express the function are to be given.

The functional texts that I examined had the following features.

1. Each unit began with a dialogue - now called a conversation, which was not to be memorized. The social function and the situation were embedded in the conversation.
2. The texts used the same characters throughout the dialogues. All the characters were individualized in appearance and personality, and they performed specific roles (friend, employee, customer, etc.).
3. The texts often referred to real people in the news and to real places.
4. The texts contained authentic materials - advertisements, real letters, news stories, maps, photographs.
5. The texts had many illustrations with the characters.
6. The characters were involved in real-life situations of young people, such as dates, parties, sports.

The first text to appear in the United States that was organized purely by function, with no grammar practice, was Functions of American English: Communication Activities for the Classroom, by Leo Jones and C. von Bayer, published in 1983 (based on the 1977 British text by Jones). Intended for high intermediate to advanced students, each unit begins with a dialogue embedding

three functions. Following the dialogue are cultural notes about the functions, as well as various other ways of expressing each function. A final section in the unit provides many interactional activities. Appendix 7 gives the table of contents, part of the introduction, and an example from the first unit of Functions of American English.

Another early functional text published in the United States was a three-volune series called In Touch: A Beginning Communicative Course, published in 1980 by Longman. This text contains some grammatical explanations and practice. The dialogues have seven recognizable characters with their own personalities and backgrounds. The setting is mainly in the New York City metropolitan area. References are made to specific universities (Columbia University and New York University) and to specific localities such as museums, buildings and streets.

Today there are probably very few ESL texts, especially for less advanced students, that do not employ some aspects of the communicative approach. The texts point out that the language activities they provide are intended for real communication within specific social functions and settings, and they include many interactive practices. However, many now offer more grammar practice than did these ~~the earlier~~ functional texts in order to correct the ~~earlier~~ imbalance between communicative competence and linguistic competence.

5. The Process Approach (early 80's to the present)

The process approach deals mainly with the skill of writing. Unlike the transformational approach, which involves writing isolated sentences in order to master the complex structures, this approach places great emphasis on the process of writing connected discourse. (For this reason the approach has often been referred to as process versus product.) The process approach stresses the importance of first thinking around a subject, then rethinking the subject during a stage of revision in order to determine what the writer really wants to say.

An important early book dealing with the theory of the process approach is Teaching Writing: A Process Approach. It was published in 1983 for use with a telecourse offered by Maryland Instructional Television. This text presents the process strategies that have since become a part of most texts that offer writing practice. It especially elaborates on the now familiar three stages of the writing process.

1. The prewriting stage. The text outlines many discovery strategies for this stage. Examples are free-association, brain-storming, lists, clusters (connecting related items that stem from one general topic), cubes (writing on a subject from different aspects - description, comparison, association, analysis, application, argument for or against).

2. The writing/composing stage. This stage calls for peer review of the first draft by using other students as an audience. (Students are encouraged to respond in a positive way to create a sense of community.) This stage also includes teacher responses on the draft and teacher conferences.

3. The rewriting stage. This stage has two parts. In the first part, students rethink their subject in order to revise the content of their compositions. Then, second, they consult an editing checklist to proofread their final draft.

An example of a writing text using the process approach is my Writing from Experience, originally published by Prentice Hall Regents in 1983 but soon to be reissued in a second edition by another publisher. Each unit in this intermediate text deals with one particular topic that students can talk and write about from their own knowledge and experience. A discussion procedure is set up for the prewriting stage of each composition, and provision is made for peer review and editing. The examples in Appendix 8 come from the section on Extra Speaking and Writing in the unit on Superstitious Beliefs. Because the text is for intermediate students, it provides some control of the discussion activities that precede the writing. The first example gives

the preparatory material for discussing a composition of agreement, the second example gives the material for discussing a composition of comparison.

Before I leave the subject of approaches that have influenced the preparation of ESL materials, I would like to mention briefly a recent development that has had an impact on ESL reading materials. Known as the schema theory, it advocates pre-reading strategies that can serve as "advance organizers" that enable the reader to anticipate the new knowledge contained in a reading selection. This anticipation increases comprehension of the reading passage and thus allows for easier integration of the new knowledge into the reader's previous knowledge structures (called schema).

The pre-reading strategies that are now found with many reading materials may take the form of cultural explanations, discussion of key vocabulary, pre-questioning on students' prior knowledge of the subject, or a preview of the organization of a passage.

Finally, what do we see today in the field of ESL materials? On the one hand we see a trend to increasing numbers of series that provide for all the language needs of students, and on the other hand we see a trend to single texts that cater to the specialized needs of students.

The comprehensive series draw on strategies from all the approaches discussed here. The audiolingual and total physical response approaches are drawn upon for some kinds of oral practice; the transformational approach provides practice in sentence-combining to produce complex grammatical structures. The process approach is the basis for practice with written discourse; the schema theory is drawn upon for pre-reading activities. But common to all is their use of the communicative approach to give practice in all the skills in a meaningful context.

These comprehensive series consist of a great variety of materials. They include not only multi-level texts, but student workbooks, teachers' guides,

wall charts, audio tapes and video supplements for TV and the computer.

The other trend, often designated as English for special purposes, includes texts that help with the English needed in such specialized areas as business, science, the professions or vocations.

Today, as we enter the publishers' exhibit hall at an ESL conference, we find many more publishers displaying far more materials than in the forties and fifties. Besides the multitude of print, audio and video materials, we find computers everywhere, offering endless possibilities of using the net for help in learning English. It's clear that we have come a long way from the time when there was just the student, the teacher and the text. Now, the question is, with all these highly advanced teaching aids, will the student master the new language any better? We can only hope so.

APPENDIX 1 - EXAMPLES OF FRAMES TO INTRODUCE A NEW STRUCTURE

1. From English Sentence Patterns, University of Michigan Press, 1958, page 33

2a. Key example: I'M STUDYING grammar.

Observe the Class 2 expressions.

Previous pattern (Lesson II):

I	go	to class	every day.

New pattern:

I	AM	GOING	to the door	now.
I	AM	TEACHING	grammar	now.
You	ARE	STUDYING	grammar.	
Peter	IS	WALKING	down the street.	
He	IS	COMING	to class	now.

COMMENTS

(1) Use AM, ARE, IS + the -ING form of a Class 2 word for "action" in progress at the present time (with NOW, etc.). Use I GO for repeated action (with EVERY DAY, etc.), but use I AM GOING for action in progress at the present time.

(2) Do not use the -ING form of SEE, LIKE, BE, WANT, UNDERSTAND, KNOW, in this pattern.

Note: Class 2 words are Fries' "scientific" term for verbs

2. From Modern English: Exercises for Non-native Speakers, Prentice-Hall Regents, Part I, 1986, page 53

3-8

SIMPLE PRESENT TENSE vs. PRESENT PROGRESSIVE TENSE

Simple Present	Present Progressive
1. expresses *repeated action* (includes the past, present, and future) The earth revolves around the sun. (general truth) I go there very often. (custom)	1. expresses *one action in the present* a. of short duration He's studying the lesson. He's writing a letter. b. of long duration He's studying English. He's writing a book.
2. expresses *non-action* (state or condition) He seems tired. She loves her children. I remember him. I hear some music. (vs. I am listening to some music.) The rose smells sweet. (vs. She's smelling the rose.)	2. expresses *the beginning, progression or end of an action* It is beginning to snow. My cold is becoming worse.

English Language Institute, U. of Mich. Press, 1958

Example of use of picture cues for pattern practice

8. All morning.
9. The girl.
10. At the movies.
11. Yesterday.
12. The coffee.

2. I'M STUDYING GRAMMAR. WHAT ARE YOU STUDYING? [AM, IS, ARE + the -ING form of a Class 2 word in statements and questions]

*Practice 23. Chart I.

1. I'm looking for a comb. [aɪm lʊ́kɪŋ fər ə kom]
2. I'm looking for a watch.
3. I'm looking for a key.

*Practice 24. Chart I.

1. He's buying a comb. [hɪz báɪɪŋ ə kom]
2. He's buying a watch.
3. He's buying a key.

*Practice 25. Chart I.

1. They're looking for a comb. [ðɛr lʊ́kɪŋ fər ə kom]
2. They're looking for a watch.
3. They're looking for a key.

*Practice 26. Chart I.

1. We're looking for a comb. [wɪr lʊ́kɪŋ fər ə kom]
2. We're looking for a watch.
3. We're looking for a key.

*Practice 27. Chart I.

1. John — John's looking for a comb.
2. Mary — Mary's looking for a watch.
3. the student — The student's looking for a key.
4. the students
5. the boy
6. the girl
7. the boys
8. the girls
9. the man

10. the woman
11. Bill [bɪl]
12. Mr. Lane

Practice 28. Chart I.

1. they — They're buying a comb.
2. she — She's buying a watch.
3. he — He's buying a key.
4. John
5. Mr. Lane
6. the boys
7. the girls
8. the girl
9. the man
10. Mrs. Lane
11. the teacher
12. Mary

*Practice 29. Chart III.

1. They're walking.
2. They're working.
3. He's attending the concert.

*Practice 30. Chart III.

1. Are they walking?
2. Are they working?
3. Is he attending the concert?

Practice 31. Chart I.

1. he — Is he looking for a comb?
2. they — Are they looking for a watch?
3. John — Is John looking for a key?
4. they
5. Mary
6. Bill and Bob
7. Mr. Lane
8. Mrs. Lane
9. the students
10. the boy
11. Mr. and Mrs. Lane
12. Margaret

CHART I

(Introduced in Lesson 1)

English Pattern Practices

1 comb [kom] combs [komz]	2 watch [wač] watches [wáčɪz]	3 key [kɪ] keys [kɪz]
4 pencil [pɛ́nsəl] pencils [pɛ́nsəlz]	5 toothbrush [túθbrəš] toothbrushes [túθbrəšɪz]	6 fork [fɔrk] forks [fɔrks]
7 apple [ǽpəl] apples [ǽpəlz]	8 iron [aɪrn] irons [aɪrnz]	9 umbrella [əmbrɛ́lə] umbrellas [əmbrɛ́ləz]
10 knife [naɪf] knives [naɪvz]	11 spoon [spun] spoons [spunz]	12 hairbrush [hɛ́rbrəš] hairbrushes [hɛ́rbrəšɪz]

These illustrations fold out from the book, so that students do not see the words to the left of the page

CHART I

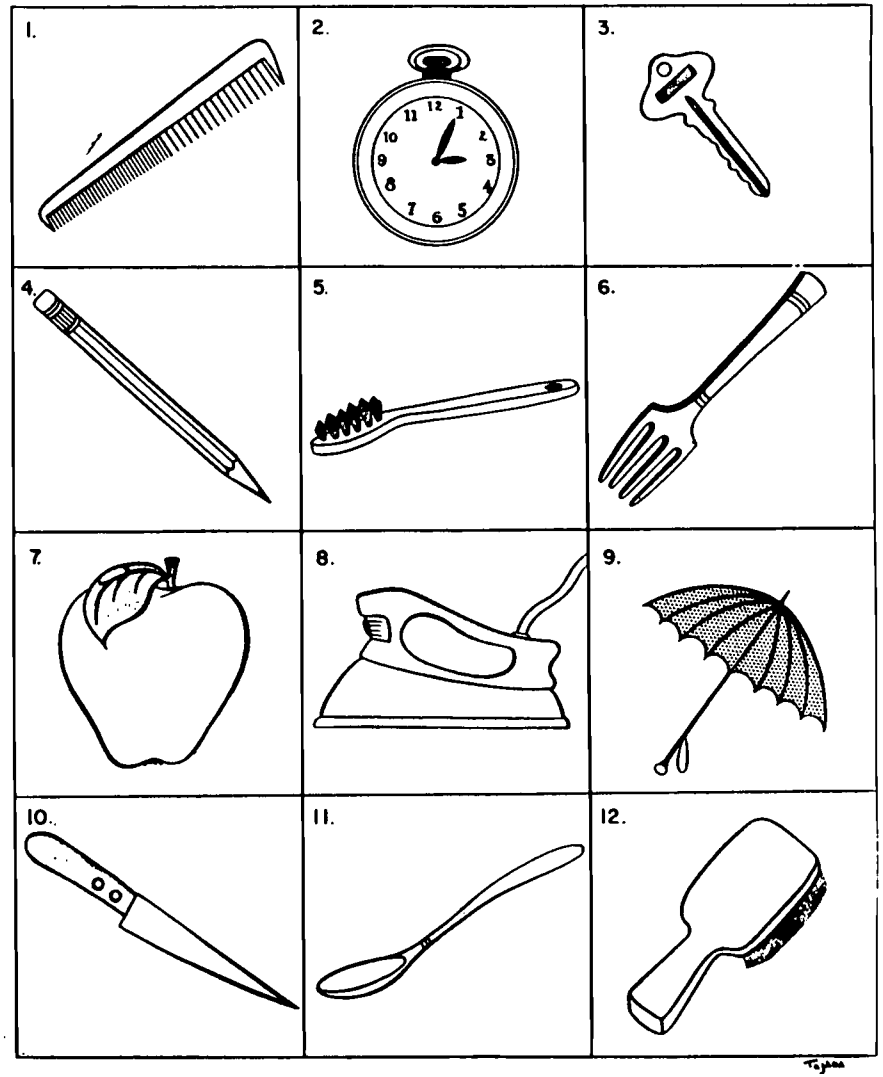
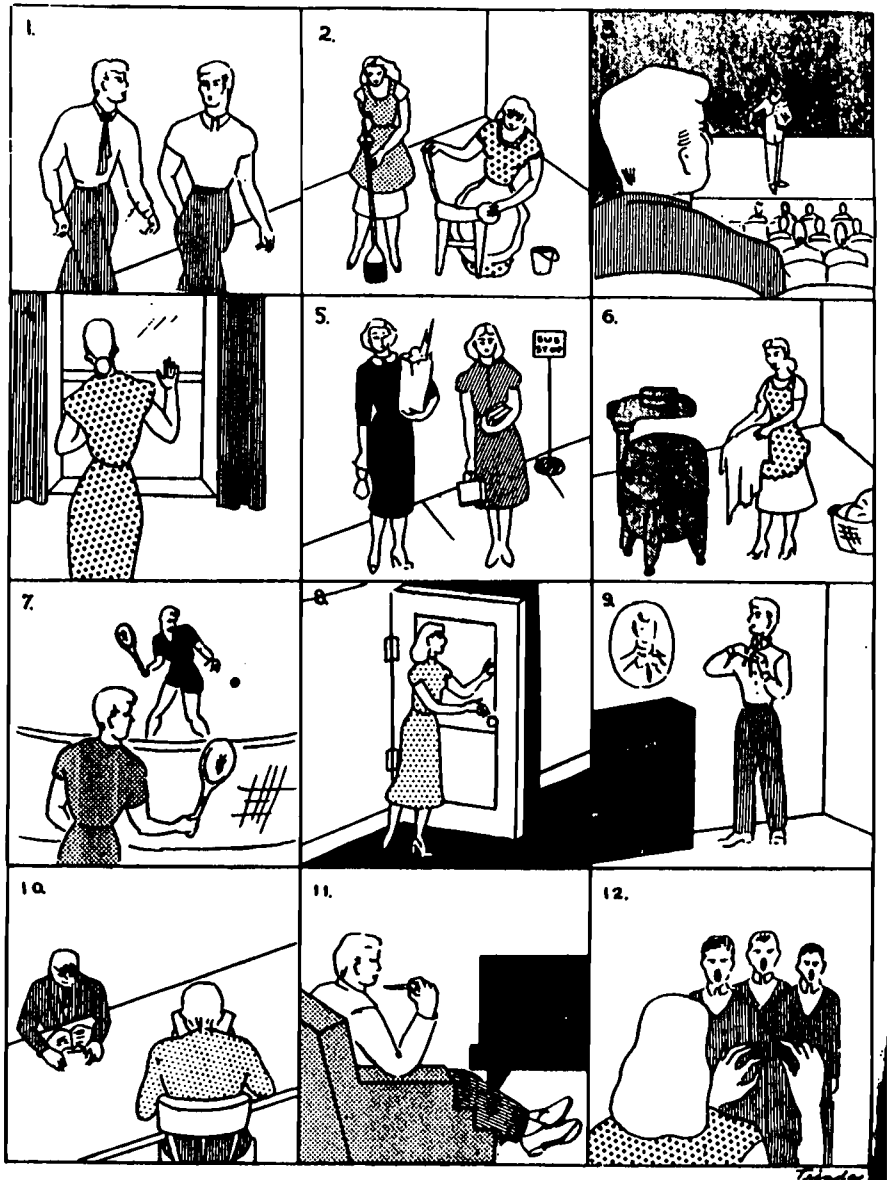


CHART III

(Introduced in Lesson III)

1		2		3	
walk	[wɔk]	work	[wərk]	attend	[ətɛ́nd]
walked	[wɔkt]	worked	[wərkt]	attended	[ətɛ́ndɪd]
walking	[wɔ́kɪŋ]	working	[wə́rkɪŋ]	attending	[ətɛ́ndɪŋ]
				concert	[kánsərt]
4		**5**		**6**	
open	[ópən]	wait	[wet]	wash	[wɔš]
opened	[ópənd]	waited	[wétɪd]	washed	[wɔšt]
opening	[ópənɪŋ]	waiting	[wétɪŋ]	washing	[wɔ́šɪŋ]
window	[wíndo]	bus	[bəs]	clothes	[kloz]
7		**8**		**9**	
play	[ple]	close	[kloz]	dress	[drɛs]
played	[pled]	closed	[klozd]	dressed	[drɛst]
playing	[pléɪŋ]	closing	[klózɪŋ]		
tennis	[tɛ́nɪs]	door	[dɔr]	dressing	[drɛ́sɪŋ]
10		**11**		**12**	
study	[stə́di]	listen	[lísən]	direct	[dərɛ́kt]
studied	[stə́did]	listened	[lísənd]	directed	[dərɛ́ktɪd]
		listening	[lísnɪŋ]		
studying	[stə́dɪŋ]	radio	[rédɪo]	directing	[dərɛ́ktɪŋ]



APPENDIX 3

SPOKEN ENGLISH BOOK TWO International Edition (all in English)

Bilingual editions in Burmese, Chinese, Greek, Indonesian, Korean, Persian, Serbo-Croatian, Thai, Turkish, Vietnamese

GROUP 11: LESSON 51

Example of a dialog that begins a new lesson

Dialog

JIM and MAC arrive at the room.

TRANSCRIPTION	ORTHOGRAPHY
MAC: ²wél²‖ ²ðîs iz ðe ³rúwm¹.	MAC: Well, this is the room.
²hwâdʌ ye ³θíŋk evìt¹.	What do you think of it?
JIM : ²Its vêriy ³náys¹.	JIM : It's very nice.
²ày lâyk ðe big ³windowz¹.	I like the big windows.
MAC: ³áy dôw² | ³túw¹.	MAC: I do, too.
²ðêhrz e gûd vyûw ev ðe ³léyk¹.	There's a good view of the lake.
²kêm ʌn ³lúk àtit¹.	Come and look at it.
JIM: eyés¹. ²it slymz vêriy ³náys¹.	JIM : Yes. It seems very nice.
²ðe rûwm z vêriy wêl ³fáhrništ² | ³túw¹‖	The room is very well furnished,
³ízʌnt it¹.	too, isn't it?[1]
MAC: ³yés¹. ²ðêhrz e kempliyt sêt ev ³fáhrničer¹.	MAC: Yes. There's a complete set of furniture.
³désk³ | ³čéhr³ | ³ríydiŋ làhmp³ |	Desk, chair, reading lamp, bureau, and bed.
³byúrow³ | ²ʌn ³béd¹.	

JIM : ²ànde big ³klówz klâzʌt² | ²nihr ðe ³dóhr¹.	JIM : And a big clothes closet near the door.
²wél²‖ ²ày gês àyd bêter àn pæk mày ³bæhgz¹.	Well, I guess I'd better unpack my bags.[2]
MAC: ³áy² | ²àn pækt ³yésterdey¹.	MAC: I unpacked yesterday.
²nìyd êniy ³hélp³‖	Need any help?[3]
JIM : ³nôw ²θæŋks²‖	JIM : No, thanks.[4]
²bet àyd lâyk tʌ nôw se·môhr e·bàwt ðe rûw·³tfyn hihr²‖	But I'd like to know some more about the routine here.
MAC: ²lêts gôw tʌ sìy ³máy rûwm¹ | ²ʌn wihl tʃhk e·bâwtit ɔn ðe ³wéy¹.	MAC: Let's go to see my room, and we'll talk about it on the way.
JIM : ²ʃhl ³ráyt³.	JIM : All right.[5]
²àyd lâyk tʌ têyk e ³ʃáwer¹.	I'd like to take a shower.
MAC: ²ðêhrz e ³bæhθ² | ²dàwn ðe ³hɔhl¹.	MAC: There's a bath down the hall.

Notes on the Dialog

51.1. The verb /àn pæk/ (*unpack*) is the opposite of /pæk/ (*pack*). A number of verbs with opposite meanings have this correspondence as to their forms.

Appendix 3 - continued
Spoken English - Book Two
Trager-Smith system

EXPLANATION OF THE SYMBOLS USED IN THE TRANSCRIPTION

PHONEMES

VOWEL SOUNDS (nuclei)

Simple nuclei	*Complex nuclei*
/i/ /pít/ *(pit)*	/iy/ /bíyt/ *(beat)*
/e/ /pét/ *(pet)*	/ey/ /béyt/ *(bait)*
/æ/ /pæt/ *(pat)*	
/ʌ/ /jʌst/ *(just)*	
/ə/ /pət/ *(putt)*	/aw/ /báwt/ *(bout)*
/a/ /pát/ *(pot)*	/ay/ /báyt/ *(bite)*
/u/ /pút/ *(put)*	/uw/ /búwt/ *(boot)*
/o/ /hól/ *(whole)*	/oy/ /bóy/ *(boy)*
/ɔ/ /tɔk/ *(talk)*	/ow/ /bówt/ *(boat)*

CONSONANT SOUNDS

/č/ /čæt/ *(chat)*, /íyč/ *(each)*
/j/ /jím/ *(Jim)*, /ríj/ *(ridge)*
/š/ /šíp/ *(ship)*, /wíš/ *(wish)*
/ž/ /pléžər/ *(pleasure)*
/θ/ /θíŋk/ *(think)*, /túwθ/ *(tooth)*
/ð/ /ðís/ *(this)*, /bríyð/ *(breathe)*
/ŋ/ /síŋ/ *(sing)*, /fíŋgər/ *(finger)*

Voiceless: /p t k č f θ s š h/
Voiced: /b d g j v ð z ž m n ŋ r l w y/

STRESS (accent)

ˊ ***primary:*** loud, long, slow
ˆ ***secondary:*** medium
ˋ ***tertiary:*** short, soft, quick
weak: very short, very soft, very quick (no symbol)

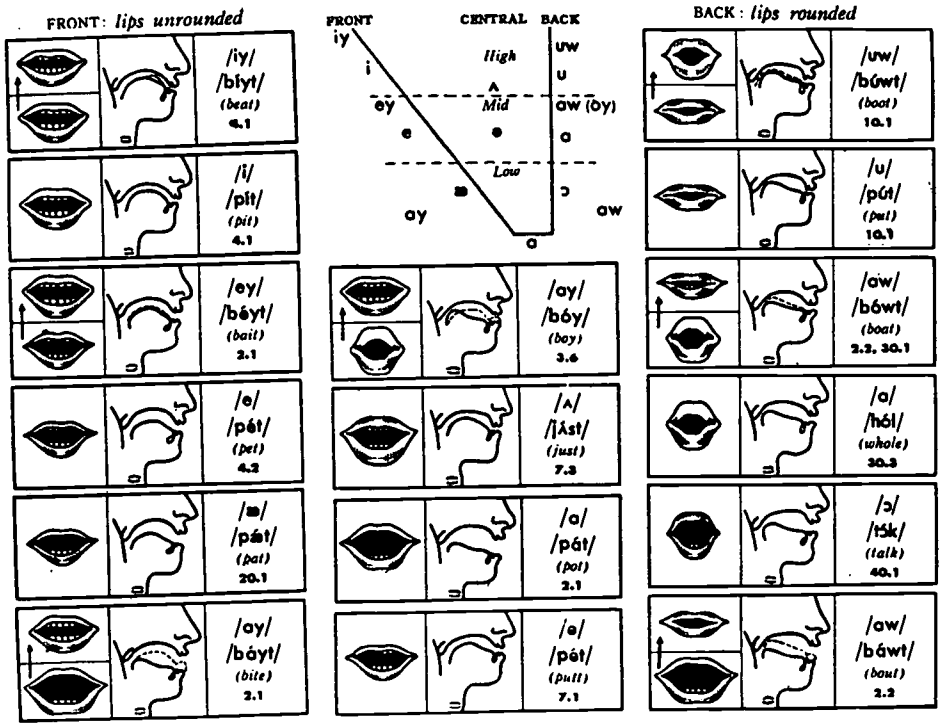
JUNCTURES

. ***rapid dying away into silence***
|| ***rising pitch***
| ***slow down*** (do not stop)
space (no symbol)

PITCH

4 ***extra high***
3 ***high***
2 ***normal***
1 ***low***

VOWEL SOUNDS (NUCLEI) DIAGRAMS



Numerals refer to Book One

Programed Writing Skills, George W. Feinstein, Prentice-Hall, 1976

(This column is covered)

13 until the two student is too ready to check to the answer to in the next frame, below	**14** Write *to, too,* or *two:* a. _____cooks are just one cook_____many. b. Hamlet has_____many problems, and that is why he says: "_____be or not_____be."
14 a. Two too b. too To to	**15** Write *accept* (take) or *except* (an exception): All towns_____Futzville_____federal funds.
15 except accept	**16** Write *accept* or *except:* a. Nobody_____me would_____that insult. b. This judge will_____no bribes, _____from corporations.
16 a. except accept b. accept except	**17** Study *affect* and *effect:* affect (verb): to influence. "Wars *affect* us." effect (noun): result. "Wars have a bad *effect.*" effect (verb): to cause or bring about. "We can *effect* a compromise." Copy each phrase twice: Will it affect me?_____ _____ a bad effect_____ _____ effect a change_____ _____
17 (copy)	**18** Write *affect* or *effect:* a. Smoking may_____your heart. b. We must_____an escape. c. Scientists study cause and_____.

18 a. affect b. effect c. effect	**19** Copy each phrase twice: Step on the brake._____ _____ Break his leg._____ _____
19 (copy)	**20** Write *brake* or *break:* I didn't_____any speed records because my foot was on the_____pedal.
20 break brake	**21** Write *brake* or *break:* a. Tighten the emergency_____. b. Your head will_____the windshield if you hit the_____too hard.
21 a. brake b. break brake	**22** Copy each phrase twice. The rhyming words "loose goose" can help you remember that *loose* has two *o's*—and, therefore, that *lose* has one. a loose goose_____ _____ to lose money_____ _____
22 (copy)	**23** Write *loose* or *lose:* Our dog is on the_____, and we may_____ him.
23 loose lose	**24** a. One may_____his reputation because of _____talk. b. If Sonya's_____front tooth falls out, she may _____the beauty contest.
24 a. lose loose b. loose lose	**25** Copy each phrase twice: personal habits_____ _____ personnel manager_____ _____

6-7

REVIEW OF GERUND PHRASES

Replace **this** with a gerund phrase made from the *first sentence.*

Gerund Phrases as Subjects

1. *I asked the boss for a raise.*
   This didn't do any good.

2. *She watered the plants every day.*
   This made them grow faster.

3. *He looked at me suspiciously.*
   This made me feel uncomfortable.

4. *The thief returned the money.*
   This surprised everyone.

5. *The boy drives recklessly.*
   This can cause an accident.

Gerund Phrases as Objects of Verbs

6. *I asked the boss for a raise.*
   The boss didn't like *this*.

7. *She watered the plants every day.*
   I appreciated *this*.

8. *He looked at me suspiciously.*
   I couldn't understand *this*.

9. *The thief returned the money.*
   The thief admitted *this*.

10. *The boy drives recklessly.*
    The boy's parents mentioned *this*.

Gerund Phrases as Objects of Prepositions

11. *I asked the boss for a raise.*
    My colleagues laughed at me for *this*.

_____

12. *She watered the plants every day.*
    Her father praised her for *this*.

_____

13. *He looked at me suspiciously.*
    I was annoyed at *this*.

_____

14. *The thief returned the money.*
    We all remarked about *this*.

_____

15. *The boy drives recklessly.*
    The boy's parents are concerned about *this*.

_____

APPENDIX 6 - Example of Total Physical Response Exercise

Fundamentals of English Grammar, 2nd. ed., Volume A
Azar, Regents/ Prentice Hall, 1992

Physical Actions

☐ **EXERCISE 9—ORAL (BOOKS CLOSED):** Perform the action and then describe the action, using the SIMPLE PAST. Most of the verbs are irregular; some are regular.

Example: Give (. . .) your pen. (*The student performs the action.*)
What did you do?
Response: I gave (. . .) my pen.

1. Give (. . .) your dictionary.
2. Open your book.
3. Shut your book.
4. Stand up.
5. Blow on your finger.
6. Put your book in your lap.
7. Bend your elbow.
8. Touch the tip of your nose.
9. Spell the word "happened."
10. Shake hands with (. . .).
11. Bite your finger.
12. Hide your pen.
13. Leave the room.
14. Speak to (. . .).
15. Tear a piece of paper.
16. Tell (. . .) to stand up.
17. Throw your eraser to (. . .).
18. Draw a triangle on the board.
19. Turn to page ten in your book.
20. Hold your book above your head.
21. Choose a pen, this one or that one.
22. Invite (. . .) to have lunch with you.
23. Thank (. . .) for the invitation.
24. Steal (. . .)'s pen.
25. Sell your pen to (. . .) for a (*dime*).
26. Hit your desk with your hand.
27. Stick your pen in your pocket/purse.
28. Read a sentence from your book.
29. Repeat my sentence: This book is black.
30. Hang your (*jacket*) on your chair.
31. Take (. . .)'s grammar book.
32. Write your name on the board.

☐ **EXERCISE 10—ORAL (BOOKS CLOSED):** Practice using irregular verbs by answering the questions.

Example: Where did you sit in class yesterday?
Response: I sat over there.

1. What time did class begin this morning?
2. What time did the sun rise this morning?
3. What time did you get up this morning?
4. What time did you leave home this morning?
5. What did you have for breakfast?
6. What did you drink this morning?
7. Where did you put your books when you came to class this morning?
8. What did you wear yesterday?
9. What time did you wake up this morning?
10. Where did you grow up?
11. What did you buy last week?

Contents

Functions of American English: Communication Activities for the Classroom, by Jones, von Baeyer, Cambridge U.P. 1983. (Based on the British text by Jones, 1977)

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Introduction to the student

Please read this Introduction carefully to get to know the aims and methods of this book.

Who is this book for?

Functions of American English is for high intermediate and advanced learners who feel confident about using basic English grammar and vocabulary, and who are now ready to learn more about using English in real-life situations. This book is accompanied by a tape and a Teacher's Manual.

What does this book cover?

In order for your English to be effective, it must be appropriate to the situation you are in. So, when you are trying to choose the best way to express yourself in a particular situation, you have to keep in mind several things:

- What are you trying to do with your English sentences? Are you describing something, persuading someone, giving your opinion, or what? These are called *language functions.*
- What is your *role* in this situation? Are you a friend, stranger, employee, customer?
- Where are you talking? Is the *setting* on a plane, at a party, at a meeting?
- What are you talking about? Is the *topic* business, travel, sport?

Each unit in this book describes three important *language functions.* For example, the first unit covers "talking about yourself," "starting a conversation," and "making a date." The exercises in each unit let you practice all sorts of useful roles and topics in all sorts of typical places. You will practice the English that you know already and learn many useful new ways of saying things.

This book is just the starting point, though. There are many places in the book where you may want to ask your teacher for more information or for more time to practice some new material.

How is this book organized?

Each unit in *Functions of American English* is divided into several sections:

Conversation

This illustrates how each language function could be carried out during a conversation. Don't read the conversation section in the book until you have listened to the tape at least twice. This is *not* a "dialogue" that you

1 Talking about yourself, starting a conversation, making a date [Functions]

1.1 Conversation

John: Excuse me, is anybody sitting here?
Anne: Uh no . . . no, here, let me move my purse from the chair.
John: Oh, thank you. Say, haven't I seen you with Jack Davidson?
Anne: I work with Jack Davidson. How do you know Jack?
John: Oh, Jack and I went to school together. What sort of work do you do?
Anne: Oh, I . . . I work on commercial accounts at the trust company with Jack. Um . . . what do you do?
John: I'm a telephone installer – I just happen to be working on this street the last couple of days. I should introduce myself – my name's John Spencer.
Anne: Well pleased to meet you! I'm Anne Kennedy.
John: Happy to know you. Do you live around here?
Anne: Yeah, I live in the neighborhood – it's real convenient to work.
John: Oh, it sounds like . . .
[fade]
John: . . . Are you doing anything tonight?
Anne: Oh . . . uh, sorry, I'm afraid I'm busy tonight.

John: Well how about tomorrow? Maybe we could go to a movie.
Anne: Hey, that sounds like a great idea! Um . . . do you like comedies?
John: Oh yeah, I like comedies . . . uh, let's see, what could we see? How about *Bread and Chocolate*? I think that's playing over at . . .
Anne: Ah . . . .
John: . . . on Main Street there.
Anne: That's a great idea.
John: Well I guess, uh, we should meet about eight o'clock then, 'cause I think the movie starts about eight-thirty. Uh, where would be a good place to meet?
Anne: There's . . . uh . . . there's a clock tower near the movie theater. We could meet there at about eight.
John: OK. That sounds good. See you tomorrow, then.
Anne: I'll see you then. Goodbye!
John: Bye-bye.

1.2 *Presentation: talking about yourself*

The presentation sections in this book usually give you some new expressions to learn. But for now, use the English you already know. The aim of the following three exercises is to give you a chance to get used to the methods that will be used throughout the book. Try to ask as many short questions as possible to get as much information as you can from your partner in each exercise. Try to answer in long sentences; keep talking; do not just say *Yes* or *No*. If you don't know what to say or how to continue, ask your teacher.

1.3 *Exercise*

Get together with another student. Introduce yourselves first and then find out about each other. Be friendly. Your teacher will demonstrate first. Here are some ideas to start off with, but ask for as much detail as possible. Ask about his or her:

FAMILY	Brothers and sisters. Parents. Childhood – happy? Home – where does he or she live?
FRIENDS	Many or just a few? What do they talk about and do together? Is it easy to make new friends?
EDUCATION	Different schools, colleges, or universities. Favorite subjects at school and why. Diplomas and degrees. Future plans.
EMPLOYMENT	Present job. What exactly does he or she do? Advantages and disadvantages. Previous jobs – details. Future plans.
FREE TIME	Hobbies. Sports. TV, radio, movies. What does he or she do on weekends and in the evening? What does he or she like to read?
TRAVEL	Countries visited. Parts of own country he or she knows. Languages. Favorite kind of vacation. Future plans.

After everyone has finished, tell the whole class the most interesting things you found out about your friend.

Continues with a student interview, a role play of a cocktail party.

APPENDIX 8 - Example of pre-writing activity in the process approach

from WRITING FROM EXPERIENCE by Marcella Frank, 1983, to be reissued in a new edition

EXTRA SPEAKING AND WRITING PRACTICE

EXERCISE 9: Writing About Personal Characteristics

Astrologers feel that a person's character is determined by the date of birth. They divide the year into the twelve signs of the zodiac[5] and they describe the characteristics of persons born under each of these signs. Some people feel that this kind of analysis of a person's character is pure superstition; others feel that many of the things the astrologers say are quite accurate.

Following is a list of personal qualities that astrologers say are characteristic of people born under each of the twelve signs. Discuss these characteristics as a class or in groups to see how true each one is for you. Look up the words that are unfamiliar to you.

Next write a short composition choosing one or two personal characteristics included under your sign and *give examples to show why you agree or disagree with this description.*

Begin the composition with: "According to the astrologers, persons born under my sign, _____, are . . . (or, have . . .)." (Give only the characteristics you will agree or disagree with, and write about only one characteristic at a time.) You may include statements like: "I (dis)agree with that. . . ." or "This characteristic is certainly (not) true for me. For example, . . ."

Signs of the Zodiac—Personal Characteristics[6]

ARIES 3/21-4/19 (*Mars*[7]—rules energy, courage, aggressiveness, action, ambition, pioneering)

has initiative, courage, drive, enthusiasm
resourceful, self-confident, impulsive, imaginative
dynamic—a doer who wants to be first in everything
independent, restless—wants challenges and adventures
outgoing, enjoys competition in work but not monotony
a natural organizer with executive ability
faults: impatient, not persistent, thoughtless, selfish, quick-tempered

[5] The *Zodiac* is the narrow path in which the sun, the moon, and the planets travel in the heavens. The zodiac is divided into twelve equal parts.

[6] Not all sources show exactly the same beginning or ending day for each sign.

[7] The name in parentheses after each sign of the zodiac is the heavenly body (sun, moon, or planet) that dominates the sign.

TAURUS 4/20-5/20 (*Venus*—rules art, beauty, love, peace and harmony, perfection)

stubborn determination, slow starter, persistent, courageous
kind, but with a violent temper when pushed too far
sense of material values—talent for acquiring money
has great vitality and sensuality, love of beauty
conservative, very practical, methodical, shrewd
faults: hard to adapt to change, moody, carries grudges (doesn't forget or forgive), greedy, overly possessive, extremely conservative

GEMINI 5/21-6/21 (*Mercury*—rules the mind, communication)

lighthearted, whimsical, talkative, witty conversationalist
alert, changeable, a quick and intelligent thinker with an excellent sense of humor
has need for novelty and variety, versatile and adaptable, skilled with hands
faults: superficial, lacks warmth, fickle, easily bored, restless, nervous, not persistent, careless about money

CANCER 6/22-7/22 (*Moon*—rules moods, emotions, intuition, change, domesticity)

tenacious, versatile, moody, sensitive, idealistic
possessive, very changeable, home-loving, protective of the family
romantic, affectionate, gentle
faults: overpossessive, jealous, tends to accumulate, emotionally insecure, inconsistent.

LEO 7/23-8/22 (*Sun*—rules the will, drive, executive power)

a born leader, bold, energetic, ambitious, honest, enthusiastic
generous, loyal, optimistic, cheerful, sympathetic, self-confident
a strong personality—wants to be noticed and admired
emotionally intense, melodramatic—favors dramatic gestures
faults: arrogant, vain, self-centered, dictatorial, bossy, thoughtless, vulnerable to flattery

VIRGO 8/23-9/22 (*Mercury*—rules the mind, communication)

intellectual, logical and analytical mind, levelheaded
methodical, meticulous, master of detail, hard-working, practical
dependable, enjoys routine work, perfectionist
modest, neat, loyal, reserved
faults: fanatic about neatness and order, emotionally cold, nervous, critical and nagging, faultfinding, insecure, intolerant of ignorance

LIBRA 9/23-10/22 (*Venus*—rules art, beauty, love, peace and harmony, perfection)

poised, diplomatic, peace-loving, imaginative, fair-minded, intellectual
hates arguments, can see both sides, never totally committed

APPENDIX 8 - Continued

dislikes hard work, romantic but not sensual
loves beauty—especially beauty of human relationships
has artistic talent, good at working with people
faults: indecisive, gets discouraged easily, hesitant, not practical, careless in money matters

SCORPIO 10/23-11/21 (*Pluto*—rules power, intensity, everything beneath the surface and behind the scenes)

strong drive, magnetic personality, great vitality
hard worker, has great patience and power of concentration, ambitious
realistic, practical, sensible, courageous, self-assured, loyal
unshakable determination of the kind that makes martyrs and fanatics
competes to win, not for the fun of it
subtle and secretive—manipulates people from the background
very sensual (the sexiest sign of the Zodiac)
faults: lacks control over the emotions, ruthless and unfair, suspicious, jealous, overly possessive, selfish, arbitrary

SAGITTARIUS 11/22-12/21 (*Jupiter*—rules sociability, kindness, enthusiasm, generosity, optimism)

warm, friendly, tolerant, good-natured, honest, curious
talkative, extrovert—fun to have around
restless and independent—needs action, travel, adventure
likes sports, but plays for enjoyment
not very domestic—doesn't like to be tied down
faults: fickle, not persistent, extravagant, impatient, forgetful, depends too much on luck.

CAPRICORN 12/22-1/19 (*Saturn*—rules self-discipline, hard work, responsibility, patience, cautiousness)

works hard but wants it to count, wants to rise to the top
ambitious, authoritative, industrious, self-disciplined
conservative but forceful, practical, orderly, cautious
excellent organizer—plans large-scale ventures
values honor and respectability
faults: single-minded in pursuing success, gloomy, pessimistic, impatient, distrustful

AQUARIUS 1/20-2/18 (*Uranus*—rules originality, invention, freedom, individualism)

independent thinker but unpredictable, nonconformist
intellectual, rational, objective, fair-minded, tolerant
inventive, progressive, thinks in large-scale terms
friendly, good-humored, kind, spontaneous
faults: impersonal, resists intimate contact, impractical, eccentric, irresponsible

PISCES 2/19-3/20 (*Neptune*—rules vagueness, confusion, creativity, illusion, changeability)

imaginative, original, sympathetic, generous, honest
unrealistic, highly emotional, intuitive, impressionable
creative in all arts, also mathematics and science
faults: jealous, possessive, gloomy, lacks confidence, impractical, easily led

EXERCISE 10: Word Forms

Use the correct word form for the following characteristics of people born under each of the twelve signs of the zodiac.

(If you need help with the signals that tell whether a noun, verb, adjective, or adverbial form is needed, refer to *Writer's Companion,* Unit 2, in the Grammar Review and Practice section.)

1. The Capricorn person: (12/22-1/19)
   - is (ambition) _____*ambitious*_____
   - (order) _____
   - (caution) _____
   - (self-discipline) _____
   - lacks (origin) _____*originality*_____
   - (self-confident) _____
   - Is a (material) _____*materialist*_____
   - a (plan) _____
   - an (organize) _____

2. The Aquarius person: (1/20-2/18)
   - is (friend) _____
   - (not predict) _____
   - has (good-humored) _____
   - (object) _____
   - lacks (aggressive) _____
   - resists (intimate) _____
   - is a (not conforming) _____

3. The Pisces person: (2/19-3/20)
   - is (imagination) _____
   - (change) _____
   - (no organization) _____

APPENDIX 8 - Continued

(from page 162, bottom) Exer. 11:— Composition for Similarities and Differences: Western and Eastern Zodiacs

As a class or in groups, discuss the similarities and differences between the two zodiacs. Then write three paragraphs about these similarities and differences. Use the following outline:

First paragraph	*Introduction:* general statements (keep this short)
Second paragraph	I. *Similarities* (use an opening sentence that tells the reader you are going to discuss the similarities) · expressions for similarity: similar to . . . in that like (or alike) . . . in that both one similarity between . . . another (or a second) similarity the same as, or the same _____as
Third paragraph	II. *Differences* (use an opening sentence that tells the reader you are going to discuss the differences) expressions for difference: different from . . . in that but; however; on the other hand while, whereas one difference between . . . another (or a second) difference

Wherever possible, give *examples* for the similarities or differences you point out.

As you look for similarities and differences between the two zodiacs, you might consider the following:

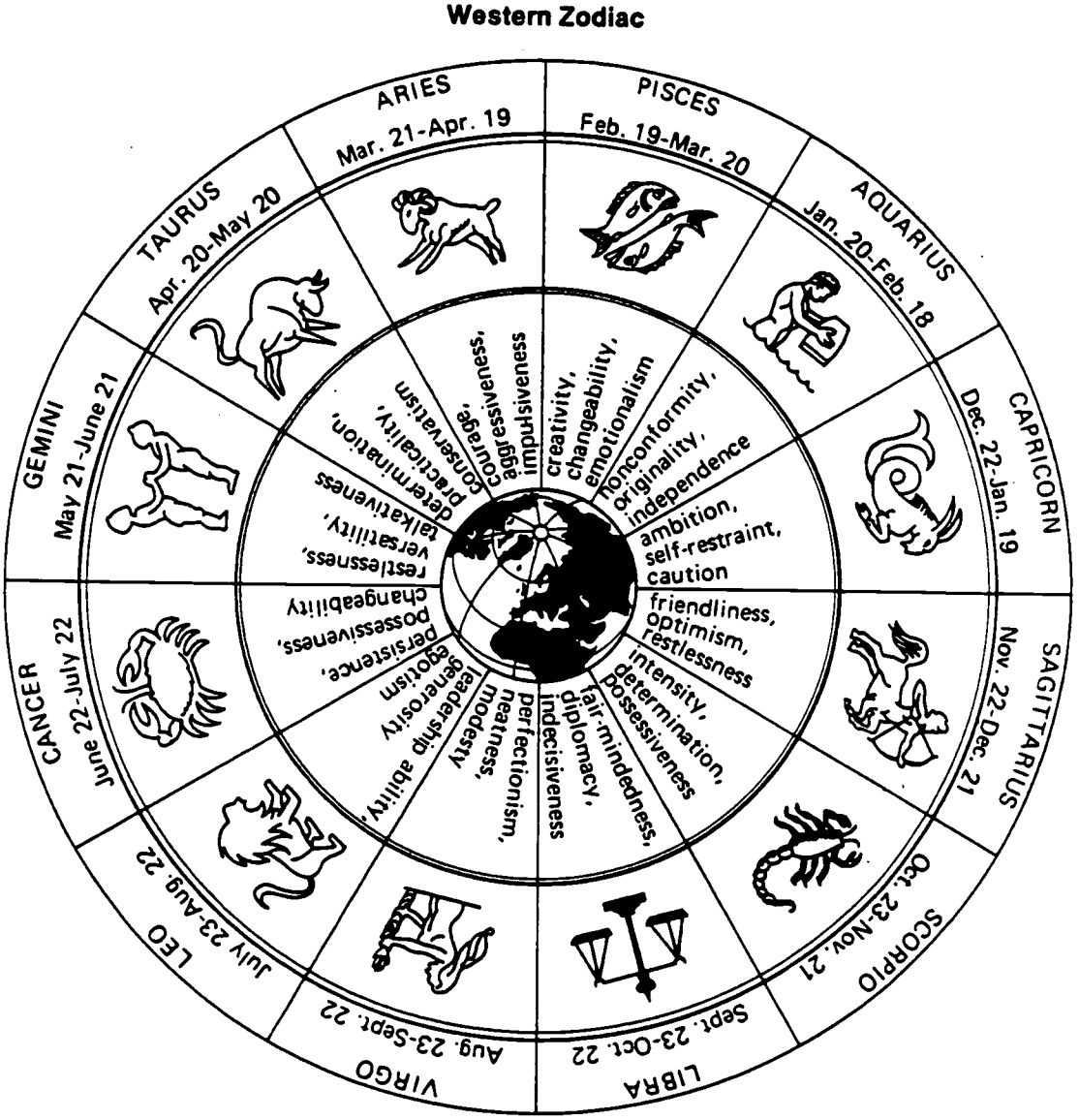
the shape of each zodiac
the divisions of each zodiac
the center of each zodiac[8]
the period of time covered by each zodiac
the symbols used in each zodiac
the relation to people's lives of each zodiac

[8] *Duality* (double character or nature) at the center of the Oriental animal cycle:

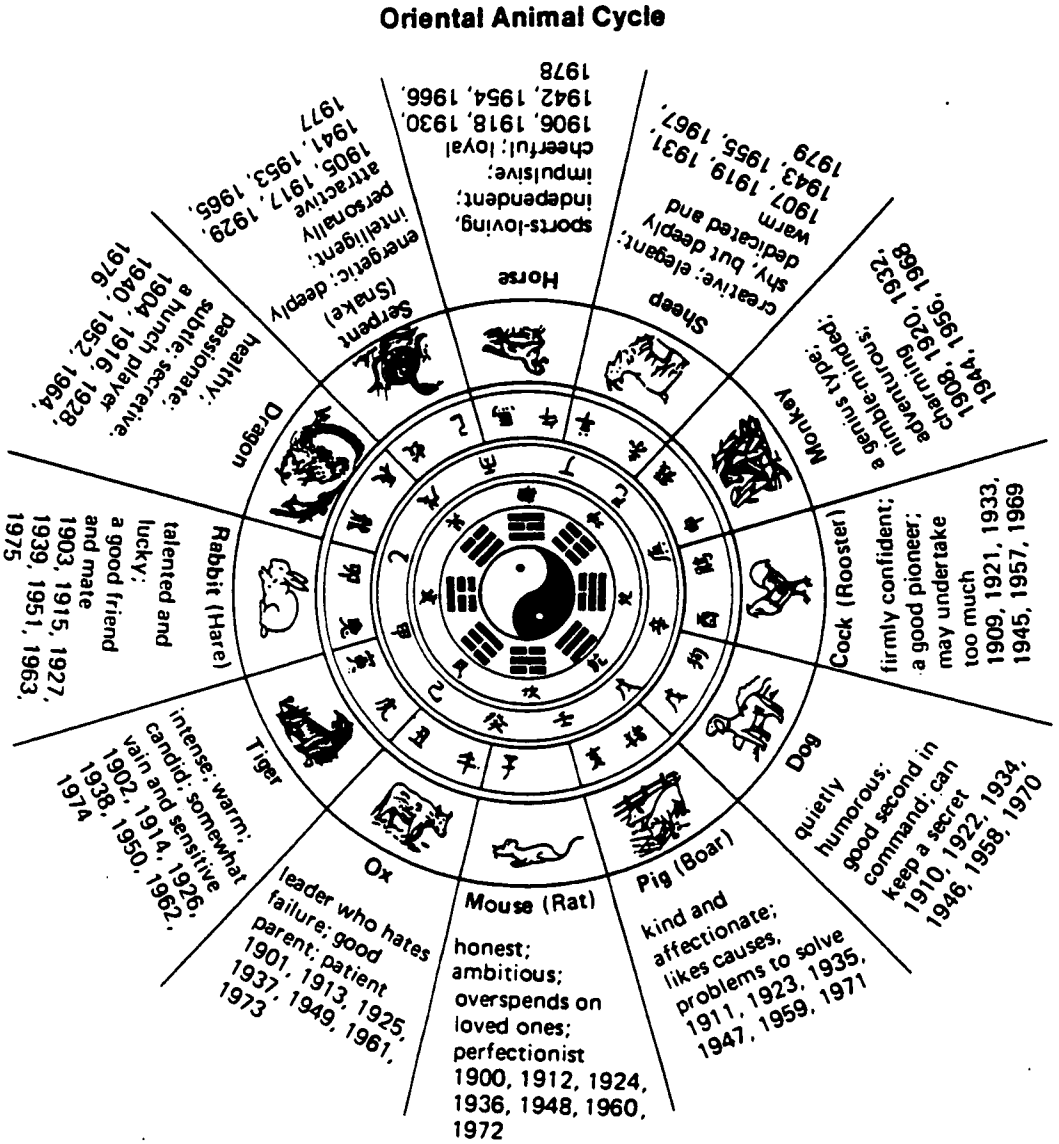
Yang	*Yin*
heaven	earth
active	passive
positive	negative
male	female
firm	yielding
strong	weak
light	dark

The two together (yang and yin) represent the whole universe.

APPENDIX 8 - Continued



APPENDIX 8 - Continued



APPENDIX 9 - SELECTED BIBLIOGRAPHY OF ESL MATERIALS IN THE UNITED STATES

AUDIOLINGUAL APPROACH (ORAL METHOD, AURAL- ORAL APPROACH)

University of Michigan Materials

Theory - Charles C. Fries (1945). Teaching and Learning English as a Foreign Language. Ann Arbor: U. of Michigan Press. Gives the theory behind the oral approach [his term]. "A person has "learned a foreign language when he has first, within a limited vocabulary mastered the sound system...and has, second, made the structural devices...matters of automatic habit."

Robert Lado. Language Teaching: A Scientific Approach (1964). New York: McGraw-Hill. Includes the principles of an audio-lingual [his term] approach. Some of the principles he gives are: speaking before writing, memorizing basic sentences, establishing patterns as habits through pattern practice, controlling the vocabulary, grading the patterns, immediate reinforcement, teaching the Problems (as determined by a contrastive analysis).

Texts - A series of four texts, using a phonemic system of transcription (simplified IPA). All produced by the English Language Institute of the Univ. of Michigan and published by the Univ. of Michigan Press, under the guidance of Robert Lado and Charles C. Fries.

English Sentence Patterns, 1958 (replaced later by English Sentence Structure, 1971)
English Pattern Practices, 1958
English Pronunciation, 1958
Vocabulary in Context, 1964

Note: These texts are still listed in the catalog of the Univ. of Michigan Press.

MIM MEM (Mimic Memorize) Materials

Theory and historic background - William G. Moulton. Linguistics and Language Teaching in the United States: 1940-1960. Offprint of Trends in European and American Linguistics, U.S. Government Printing Office.

Texts - Ten bilingual editions containing the same dialogs - Burmese, Mandarin Chinese, Greek, Indonesian, Korean, Persian, Serbo-Croatian, Thai, Turkish, Vietnamese. Published during 1953-56, under the auspices of the American Council of Learned Societies. There is also an international English-English edition published in Kyoto by the English Academy, 1962. All lessons Begin with a dialog to be memorized. The Trager-Smith phonetic system is used.

TRANSFORMATIONAL APPROACH

Theory - Noam Chomsky (1957). Syntactic Structures. The Hague: Mouton & Co. Chomsky first presented his theory about transformational grammar in this book. (His theory was more fully developed in Aspects of the Theory of Syntax in 1965 (Cambridge: the M.I.T. PRESS). An important concept in Chomsky's theory about

sentence structure is that complex sentences consist of combinations of simple sentences whose subject-predicate forms have been changed to permit them to enter into the structures of other sentences. This concept influenced textbook writers to offer practice in sentence combining to produce the complex structures.

Texts - William Strong (1973). Sentence Combining: A Composing Book. New York: Random House. Has practice in combining simple sentences into one sentence. These combined sentences are further grouped together to form paragraphs.

Marcella Frank (1972, 1993). Modern English: A Practical Reference Guide. Englewood Cliffs, NJ: Prentice-Hall. For each complex structure (dependent clauses and verbal phrases), systemically describes the changes made to a simple sentence in order to produce the complex structure. Part II of Modern English: Exercises for Non-native Speakers (1972, 1986) presents sentence-combining exercises that require the changes necessary to form each complex structure.

FUNCTIONAL NOTIONAL APPROACH

Theory - JA van Ek, for the Council of Europe (1977). The Threshold Level for Modern Language Learning in Schools. London (?): Longman. The author explains that studies were made in the sixties to determine minimum needs for three years' study of a foreign language in the schools. It was determined that the needs of students were not for literature but for enough mastery of the new language to be able to communicate orally with people from the foreign country. The author recommends that the objectives of foreign language teaching in the schools should therefore concentrate on the social functions of language, with attention paid to specific situations (place, time), roles, and topics (notions). Only the language needed for these functions and situations should be incorporated in the syllabus. The author gives very detailed lists of general notions (abstract concepts) and specific notions (topics such as home, travel, education).

Mary Finocchiaro and Christopher Brumfit (1983). The Functional-Notional Approach: From Theory to Practice. New York: Oxford University Press. Gives a good overview of the Functional-Notional Approach, with methods for teaching this approach.

Texts - Leo Jones and C. von Baeyer (1983). Functions of American English: Communication Activities for the Classroom. Cambridge: Cambridge Univ. Press (based on the 1977 British text by Jones). Each unit starts with a conversation practice that incorporates three language functions and leads to communicative practice such as pair or group work, role plays. Has no grammar practice.

Note: This text is still listed in the publisher's catalog.

OSCAR Castro and Victoria Kimbrough (1980). In Touch: A Beginning Communicative Course (three levels). White Plains, NY: Longman. Uses the same characters throughout. Includes much authentic materials (photographs, newspaper articles, letters, advertisements). Each unit begins with a conversation followed by many communicative practices, as well as some grammar practice.

Note: This text is still listed in the Addison-Wesley Longman catalog.

Appendix 9 - Continued

PROCESS APPROACH

Theory - Elsa R. Graser (1983). Teaching Writing: A Process Approach: A Survey of Research. Published by Kendall/Hunt Publishing Co., Dubuque, Iowa for use with a telecourse offered by Maryland Instruction Television. Many of the research findings relate to the writing of elementary and high school students. Has chapters on Diagnosis, Prewriting, Writing, Evaluation.

Text - Marcella Frank (1983). Writing from Experience. Englewood Cliffs, NJ: Prentice-Hall. A second edition of this intermediate writing text will soon be issued by another publisher. Each unit deals with one particular subject (Geography, Holidays, Rules of Etiquette, etc.) that students can talk and write about from their own knowledge and experience. For every composition, provision is made for the three stages of writing: prewriting (especially through discussion, often involving cultural exchange), writing (including peer review), and rewriting (using an editing checklist).

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